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ABSTRACT

Designed to help teachers encourage positive student attitudes toward reading on their own, this guide provides a developmental reading framework to introduce students to books beyond the basal series and to enhance reading motivation. Following an introduction, the guide covers the following subjects: (1) goals and objectives for both teachers and students, (2) scheduling nonbasal reading experiences, (3) forming student reading groups, (4) selecting and obtaining books (includes a brief annotated list of suggested books), (5) teacher preparation, (6) lesson format, and (7) student activities. An appendix includes a sample letter to parents explaining the program, and a list of relevant audiovisual materials. (HTH)

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LITERATURE IN THE CLASSROOM

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FOR UPPER ELEMENTARY

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POWAY UNIFIED SCHOOL DISTRICT

INTRODUCTION

A major element of the Developmental Reading Program, as prescribed by the Poway Unified School District is to promote student reading outside of the Developmental-Basal Series for at least fifty per-cent of the time allocated to reading instruction. This does not imply that all of this reading must be done during the Developmental Reading time frame; however, it does suggest that students should, above all, be motivated and stimulated to pursue reading as a learning and recreational educational experience outside of the Developmental Reading framework. This is imperative if we are to truly develop an appreciation and positive attitude toward reading as a necessary lifelong skill. Additionally, the research has amply demonstrated that the total amount of time children read positively influences their development of reading skills (comprehension and vocabulary) and their general fund of knowledge.

This guide is dedicated to assisting teachers in opening new vistas of literature to student readers. The practices and suggestions have all been proven over a period of several years by the authors who have been recognized for their exemplary programs which were originally funded by the Title IV-C Project, My Favorite Author. These teachers have graciously consented to provide ongoing assistance to anyone using the guide during the school year. They may be reached by telephone at their respective schools.

We compliment Kris Acquarelli and Chris Evans for their outstanding contribution to stimulating the study of literature for all children in our District.

August 1982

Romeo H. Camozzi
Assistant Superintendent/Instruction

LITERATURE - TEACHER'S GUIDE

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GOALS AND OBJECTIVES

for the student:

1. To experience the satisfaction and achievement of reading a complete book.

2. To increase student interest in reading.

3. To increase student involvement in the reading process through participation in a wide variety of reading-related activities.

4. To increase student vocabulary.

5. To encourage writing as a response to the written material.

for the teacher:

1. To provide an easily managed program to supplement the Ginn approach, thus providing a year-long instructional program.

2. To provide a program which will motivate students to read through the use of paperback books.

SCHEDULING

Classroom Organization

The ways of using literature for student reading material in the classroom is as limitless as the ingenuity of the classroom teacher using that material. Explored below will be a staggered group schedule program, a once-a-week Literature Day, and a total class approach for use when the expected Ginn levels have been completed.

Staggered Group Schedule

If a basal reader is the focal point of reading instruction in a classroom, it is still possible to incorporate a literature approach. Often, the basal reader is finished before the year's end. By staggering groups, a novel group might be formed as convenient stopping points in the text are reached. Thus, in a three group classroom, two groups could be in a basal reader while one group is involved in a novel.

Reserving September as a period of student assessment and initial placement, a year schedule can be adapted as the example shows:

	Oct.	Nov.	Dec.	Jan.	Feb.
Group I	Unit I	Unit II	Unit III	Unit IV	Novel
Group II	Novel	Novel	Unit I	Unit II	Unit III
Group III	Unit I	Unit II	Unit III	Unit IV	Unit V

	March	April	May	June
Group I	Novel	Unit V	Unit VI	Unit VII
Group II	Unit IV	Unit V	Unit VI	Unit VII
Group III	Unit VI	Unit VII	Novel	Novel

While other students are working in a traditional manner, the students in the novel group seem to find it pleasurable to be participating in a different instructional program. Student interest appears to increase

as students become novel group participants. An unplanned benefit of this approach is that students not participating will often check out the novel being used from the library or they will ask to borrow a copy. By using different novels with different groups, children have more exposure to quality literature. Classroom experience and research support the indication that children will occasionally read material way beyond their reading ability in order to complete a book that other children are enjoying.

Once-A-Week Literature Day

In addition to the regular Ginn reading, students could read novels once a week using a Literary Day format. For instance, every Thursday might be Literary Day when students meet in novel groups to discuss assigned reading, follow-up work, new vocabulary development and future assignments. The entire class would be involved, with each student reading a novel. This would be a break from the customary basal reader approach. The traditional three group format could be utilized so that three different novels were being read at one time.

Once-A-Week Schedule

	Monday	Tuesday	Wednesday	Thursday	Friday
9:00-9:20	Group A	Group A	Group A	Group A	Literary Group
9:20-9:40	Group B	Group B	Group B	Group B	Literary Group
9:40-10:00	Group C	Group C	Group C	Group C	Literary Group

One advantage to this schedule is that the literature groups can be formed on the basis of student interest rather than skill ability. This idea will be discussed later under "forming groups."

Another instructional format might be to stagger groups so that one group would have a Literature Day on Monday, another on Wednesday, and a third on Friday. Thus, a schedule similar to the following could be maintained.

Weekly Staggered Literary Day

	Monday	Tuesday	Wednesday	Thursday	Friday
9:00-9:20	Group A	Group A	Lit Group A	Group A	Group A
9:20-9:40	Group B	Group B	Group B	Group B	Lit Group B
9:40-10:00	Lit Group C	Group C	Group C	Group C	Group C

End of Year Program

Since many classes complete work in the basals before the end of the year, a literature program will provide a formal program that will continue reading instruction until school is out. It solves the problem of "What will I do now?" and also helps solidify reading skills without pushing students to higher levels in the basal texts.

FORMING GROUPS

In a literature based program, selecting books and forming groups are interrelated.

Author Based Reading

One method of organizing novels or trade books in the classroom is to select books written by the same author for all students. In a typical three group classroom, each group might be reading a book by the same author. However, the teacher should try to find a novel that is of the same approximate reading level of an existing basal reader group. Thus, a group reading at 5.0 grade level might go into Henry Huggins (4.9) or Henry and the Paper Route (5.0) both written by Beverly Cleary. In addition, the teacher can be reading a fourth selection to the entire class.

The advantages of this approach are many. It gives children a broad common base from which to generate discussion of author style and technique. For example, an author's use of foreshadowing in plot development may be evident in all of that author's work. Extensive use of descriptive language in developing the story setting can be compared. These comparisons and contrasts can easily develop as discussion is generated from the common book that is read aloud. Students can then find similar passages in their own reading material to share with the total group.

Another value of this approach is that the culminating activities of all groups can be combined. By sharing a common experience, students can celebrate an "Author Day." They can share projects in front of the class, they can come dressed in character costume as they plan a Mystery Guest Day, or they can have some other form of author contact. The San Diego County Department of Education has many author tapes from the annual Author's Fair, a two-day event which allows students to meet with local authors in a small group setting, that the class may view. Students might write to an author, arrange for a personal interview if the author lives close, or send a tape to the author. Whatever project is selected, student involvement will transcend small group activity and have more meaning as it becomes a common experience for the entire class.

Interest Based Selection

The books can also be student selected. One way is to limit the choice to two or three titles. The teacher should tell generally what each book is about and have a few copies available for inspection. Students can then decide which book they want to read. If the student reads at 3.5 grade level and really wants to read Henry Huggins (4.9), it is likely that the student could successfully handle the reading. Therefore, offering students a choice of three novels might result in students of

varying abilities being in the same instructional group.

This not only increases interest in the books to be read, but also promotes flexible grouping so, that in the course of the year, students have an opportunity to read with other members of the class.

In addition to the motivational aspects of student selection of material, this approach has the advantage of blurring traditional group lines by allowing less capable students to work with more able readers. It improves self-esteem and improves reading, writing, and study skills by providing strong student models. If a large number of children select one title, then two groups can be formed in order to work with a more manageable number.

BOOK SECTION

Obtaining Books

One of the problems in any literature program is obtaining multiple copies of the same title. If a book is not extremely popular, most bookstores won't carry more than a few copies. However, almost any bookstore can special order books. Since delivery can take up to four or more weeks, it is important to plan ahead.

The best buys are usually through bookclubs such as Scholastic, but, again, there is a time factor. The low prices of book clubs, though, encourages many students to purchase their own copies. There are many advantages to having students buy their books besides the obvious financial one. It eliminates the need to be careful with paperbacks; it enables students to highlight or underline vocabulary words; and when students have finished the book, they get to keep it. The District supports the idea of student purchased books.

Locally it is possible to obtain books from:

WHITE RABBIT CHILDREN'S BOOKS 7777 Girard Avenue La Jolla, CA	454-3518	20% discount with P.O. or other proof that books are for school
SAN DIEGO PERIODICALS 4645 Morena Blvd. San Diego, CA	270-9500	30 % discount Open 7:00-3:20 M-F Call before going
IVERSON BOOK CENTER 13446 Poway Road Poway, CA	486-2665	Discount varies with number of copies purchased
CROWN BOOKS 4439 Genesee Ave. San Diego, CA	560-6313	10% discount paperbacks 20% discount hardbacks 25% discount bestseller (paperbacks)

Books can also be purchased through the mail from:

MOOK AND BLANCHARD P.O. Box 1295 La Puente, CA 91749	25% discount Contact: Dorothy Ellison

Other sources might be classroom sets ordered through individual libraries and purchased through the site funding sources or by the PTA.

Available Guides

Teacher guides and learning materials are available in the IMC for the following:

AUTHORS	BOOKS
Brink	Caddie Woodlawn Pink Motel Winter Cottage Bad Times of Irma Baumlein
Taylor	Teetoncey Teetoncey and Ben O'Neal The Odyssey of Ben O'Neal
Rawls	Summer of the Monkeys
Konigsburg	From the Mixed-Up Files of Mrs. Basil E. Frankweiter Altogether, One at a Time Jennifer, Hecate, MacBeth, William McKinley and Me, Elizabeth About the B'nai Bagels
Bonham	Mystery of the Fat Cat Nitty Gritty Missing Persons League
O'Dell	The Black Pearl Carlota Sing Down the Moon Island of the Blue Dolphins

Annotated Listing of Available Guides

Carol Ryrie Brink

Caddie Woodlawn

A charming reminiscence by the author about her grandmother Caddie. The story of Wisconsin frontier life in the 1860's.
Macmillan (4-6)

Pink Motel

When the Mellens opened the Pink Motel in Florida, an exciting summer began for Kirby and Bitsy.

Their adventures included an alligator hunt, a special concert, a mystery, and even a real kidnapping. In the end, Kirby finds Uncle Hiram's secret.
Macmillan (4-6)

Winter Cottage

A story set in Wisconsin in 1930. Thirteen year-old Minty Sparkes feels responsible for her family's well being. The Sparkes family manages to survive during the penniless winter and Minty emerges as the clear-headed, lovable heroine.
Macmillan (4-7)

The Bad Times of Irma Baumlein

The new girl in town wants to impress her friend, Judy. Since a deaf great-aunt, a gouty great-uncle, and frequently absent parents aren't much to brag about, Irma tells a lie about owning the biggest doll in the world. She must produce the doll and finds one that fits the description which causes an inordinate amount of trouble. Her confession leads to happier relationships and an end to her "bad times."
Macmillan (3-5)

Magical Melons

* There is no teacher's guide for this book, but it could be read aloud to the class. It is a collection of stories that take up where Caddie Woodlawn left off. Stories can be read in any order.

Theodore Taylor

Teetoncey

Doubleday (4-8)

Teetoncey and Ben O'Neal

Doubleday (4-7)

The Odyssey of Ben O'Neal

A trilogy in which a twelve-year-old London girl is orphaned and washed ashore after a shipwreck on a bleak island off North Carolina and nursed back to health by Rachel O'Neal and her son Ben. The girl decides she'd rather stay with the impoverished American family than return to London. The books are a glance back to the close of the 19th century when the sea-faring way of life was beginning to disappear and modern industrialization was beginning to take over in America.
Avon (4-7)

The Trouble with Tuck

* There is no teacher's guide for this book, but it could be read aloud to the class.
Doubleday (hardcover only) (3-7)

Scott O'Dell

The Black Pearl

Learning to dive for pearls off Baja California, sixteen-year-old Ramon finds a huge black pearl in an undersea cave. The discovery gains for Ramon two enemies: The Manta ray whose pearl it truly is and the Sevillano, the finest diver in his father's fleet. Ramon learns that possession of the giant pearl profoundly reshapes his life.
Dell (5 and up)

Island of the Blue Dolphins

The Island of St. Nicolas is a harsh rock that looms far off the California coast. According to history, an Indian girl spent eighteen years alone there during the 1900's. The story tells of her courage and self-reliance and how her acceptance and attitude transformed an ordeal into an uplifting experience.
Dell (4 and up)

Carlota

Don Saturnino de Zuboran brought up his daughter Carlota like a boy. When General Kearney brings 200 soldiers into Southern California in 1846 guided by the scout Kit Carson, Carlota accompanies her father to a bloody skirmish at San Pasqual. Based on an historical incident and bolstered with many details of ranch life and of the Spanish settlers in California.
Dell (5-9)

Sing Down The Moon

This is a gentle story based on the white and Navajo conflict of the Civil War period. The United States Government, provoked by the raiding of some Navajos, appointed Kit Carson to drive them out of their traditional home place, the Canyon de Chilly in Arizona. The details are authentic, the story is moving but not sentimental.
Dell (2-6)

E. L. Konigsburg

About the B'nai Bagels

Mark had three worries: his Bar Mitzvah performance; his best friend who found another best friend; and his performance as a member of the B'nai B'rith Little League team. This Little League baseball story is a delightful example of the increasingly familiar literary heroine, the Jewish Mother. The author's unfailing humor and deep understanding of human nature create penetrating characters.
Antheneum (3-7)

All Together, One at a Time

Four short stories explore the idea that things can be both bad and good at the same time. You almost always have to take both together.
Antheneum (3-7)

From the Mixed-Up Files of Mrs. Basil E. Frankweiter

Claudia, feeling misunderstood at home, takes her younger brother and runs away to New York where she sets up housekeeping in the Metropolitan Museum of Art, making ingenious arrangements for sleeping, bathing, and laundering. She and James also look for clues to the authenticity of an alleged Michelangelo statue. Claudia's progress toward maturity is also a unique introduction to the Metropolitan Museum.
Antheneum (4-7)

Jennifer, Hecate, Macbeth, William McKinley, and Me, Elizabeth

Jennifer, who claims to be a witch, at first overwhelms and dominates her new classmate, Elizabeth, who is convinced by coincidences that Jennifer

really has magic powers. Elizabeth's gradual self-assertion leads to a fight and real friendship. Incidental and inconspicuously woven in is the fact that Jennifer is Negro and Elizabeth is white.
Antheneum (3-6)

Wilson Rawls

Summer of the Monkeys

The last thing a fourteen-year-old boy expects to find along an Ozark river bottom is a tree full of monkeys. By the end of that summer, Jay Berry learns a lot about faith and wishes coming true due to the monkeys and his handicapped sister.
Dell (5-10)

Frank Bonham

Mystery of the Fat Cat

Oak Street Boys Club, serving the deprived neighborhood, is first condemned, then gutted by fire. Four members, who know that over a half million dollars will go to the club upon the death of the fat cat who inherited the sum, do some sleuthing and discover that the cat has died and been replaced. They set about to prove their discovery.
Dell (4 and up)

Nitty Gritty

Charlie Mathews has a bright scholastic future, but his father insists that education does a black man no good and that Charlie is better off working. Uncle Baron, full of fun and talk, tries to help Charlie but runs off alone when things look hopeless, leaving Charlie to battle with the knowledge of failure and loss of confidence in someone he loves.
Dell (5 and up)

The Missing Persons League

In a not-too-distant future where people vanish every day with no one caring or even noticing, Brian Foster's mother and sister disappear. His search for them, using a letter from Charles Dickens as a clue, leads Brian through an antiseptic world of oxygen deficiency, algae diets, and menacing authorities.
Scholastic (4-6)

A Growing List

In addition to the teacher's guides and other material provided by the Title IV-C project, "My Favorite Author," the IMC has teacher's guides on the following:

Mary Calhoun

Katie John

A humorous book about a California girl who spends the summer in a small Midwest town.
Scholastic (4+)

Roald Dahl

Danny, Champion of the World

A motherless boy who lives in a gypsy caravan behind his father's filling station recalls the adventures he shares with his beloved parent.
Knopf (3+)

C.S. Lewis

The Lion, the Witch, and the Wardrobe

Four children enter an enchanted land and fight the magical faces of evil.
Macmillan (5+)

Stewart Little

Ben and Me

Teachers who develop their own guides are encouraged to send a copy to the IMC so that the collection can be expanded.

TEACHER PREPARATION

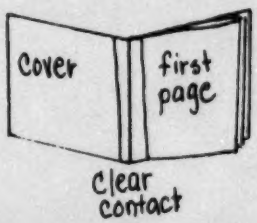
A literature program involves more teacher preparation time than the traditional approach. Particular attention needs to be paid to the following.

Pre-reading

The most critical element of teacher preparation is reading of the novel. In order to hold a student accountable for the material, the teacher needs to be well prepared. Planning questions in advance helps, but often thinking must take place on the spot and a good grasp of the material enables the teacher to keep a group moving quickly.

Getting books ready

Paperback books are not as sturdy as hardback books. In order to prolong the lives of such books, contact paper may be applied to the outside cover. A one-inch strip of clear contact paper placed between the first page and the cover will increase the number of times a book can be used. While books are being prepared for student use, attention may be given to a numbering system so that students can be held accountable for the books they are using. One definite advantage of students purchasing their own books is that there is no teacher preparation necessary in getting books ready for student use.



Preparing word cards

The literature materials include chapter by chapter listing of sight words and vocabulary words. Some teachers introduce both categories of words by simply writing them on the chalkboard. Other teachers choose to prepare flash cards in advance. One advantage of teacher prepared flash cards is that students are able to work with them outside of the group setting. Sight word cards can be written on standard size flashcards. It is helpful to label the back of the flash card with the chapter, page, and title of the book.

Vocabulary words are put onto sentence strips. The vocabulary word is printed, a space is left, and then the meaning is printed. By folding between the word and the definition, vocabulary words can be flashed by showing either the word or the meaning. Students enjoy playing Around

the World and are often so taken by the competitive nature of the game that they borrow the cards to study between group sessions. It is also helpful to mark the back of these cards with the chapter number and the book title.

Preparing follow-up work

As mentioned before, teacher's guides and other materials such as Readers' Theater scripts and task cards have been developed and are available through the Instructional Materials Center at the District Office. Included in the teacher materials are student questions which can be duplicated for student use. Packets which include all the chapter questions may be readied for the students or a teacher may choose to pass out the chapter questions as a chapter has been read. Other teachers may choose to select follow-up activities from the written activities and use the student questions as springboards for group discussion. In this instance the teacher would decide whether materials need to be prepared, whether board work is satisfactory, or whether oral directions can be given with good results.

Preparing activities

The teacher materials teem with suggestions for projects designed to get the students actively involved in the reading process. Suggestions are given for TV production, puppet making, chapter charts, and so on. Attention needs to be given to the student access to necessary materials so that teacher time is not necessary during instructional periods. Generally, the materials are ones that would be found in a typical classroom although some gathering may need to take place.

LESSON FORMAT

The format of a lesson in a literature-based program is similar to that of a basal program and consists of five parts:

Share and collect

When the novel group meets, any papers that were completed should be shared and collected. These will include the vocabulary work, written work, and any questions the students were given to answer. The sharing enables members of the group to hear how others handled the assignment and, therefore, promotes higher quality work.

Discuss

Next the group should discuss answers to the questions from the chapter. These may have been given as an assignment or they may be new to the students as they come up to the group. It is helpful to vary this approach since routinely answering questions from each chapter often results in the same uninterested attitude frequently found in the more traditional reading approaches. Questions for each chapter are provided in the teacher guide. However, other questions should grow out of the discussion. The discussion periods help the teacher determine who is comprehending broad and perceptive points in the novel. Therefore, it is critical that the teacher demand accountability through participation from all students.

Read

The actual reading of the book can be done in various ways. One is to read orally in a linear fashion from the start of the chapter to the end. Students can also read silently to themselves or buddy-read with a friend. If the students have pre-read before coming to the group, they can be asked to find and share specific passages. They can read the part that shows how Caddie felt when her uncle took the dog. Selected reading enables the teacher to evaluate students without many of the drawbacks of round-robin reading.

Preview vocabulary

Vocabulary development is an important part of a literature program. There is general agreement that words should be introduced in a meaningful context and should be related to the students' experience. A list of words for each chapter is included in the teacher's guide and should be previewed by students before reading the chapter. One way is to write the words on the board while members of the group copy them. This allows the teacher to check on pronunciation and meaning. If no one in the group knows the meaning, the teacher can:

1. tell what the words means,

2. ask one person to find it in the dictionary and be ready to to tell the rest of the group at the next meeting, or

3. assign everyone in the group the task of finding the meaning and writing it down. Students who own their own copies can underline or highlight vocabulary words as they read. Then when the group meets, they can discuss the difference between denotation (dictionary meaning) and connotation (the author's usage).

Another approach is to briefly go over the sight words by using flash cards. With the teacher, the group talks about any words that need explanation or review. Next the teacher holds up the vocabulary flash cards. For words that students do not know, they can be asked to write them in sentence form and turn them in at the next group meeting.

Assign follow-up work

In addition to reading the chapter, students have follow-up activities. These may include answering questions, doing vocabulary work, completing student projects or working on written comprehension activities.

STUDENT ACTIVITIES

One of the goals of the literature approach is to emphasize enjoyment and student involvement. By using a variety of student activities this can easily be accomplished.

Written Comprehension Activities

Always relying upon written questions in the reading program results in a mundane program. Children delight in variety. There are many activities which can check comprehension and extend thinking. It is impossible to do a good job on the written response without a careful reading of the story. And while this program uses writing to improve reading, it is soon apparent that reading improves writing. Writing about a chapter provides a meaningful purpose for writing and supplies a rich source of new words and phrases to use.

The activities on the following pages are comprehension skill sheets. They have been designed so that they might be pulled and duplicated. They can also be used as models for students so that students are working on lined paper only. This can save the teacher time and offers the student latitude with the finished product. For example, running off the sheet on dialogue places restrictions on the length of a speaker's conversation. Simply holding that sheet up as a sample would be helpful to students.

Character Sketch

Name_____ Date_____

Choose a character from your book. Write about your character on a separate piece of paper. Using paragraph form, you are to include details such as:

* What your character looks like.
* How your character behaves.
* What your character likes to do.
* What your character's wishes and dreams are.
* Where and when your character lived.

Predicting Outcome

Name_____

Book Title_____ Author_____

Read half of your book. Close it and put it away. Now think about what might happen next. Draw four pictures to show what you predict. Add a caption to each picture. Save this to compare with the "real" ending.

Newspaper Article

Name: _____ Book: _____

Choose a major story event. Write a headline telling the key idea. Draw a picture and label it with a caption. Your article should answer who, what, where, when, why and how.

Diary Entry

Name: _____ Book: _____

Choose a major character from your book. Summarize three crucial days in his/her life as he/she would have described them in a diary.

Day 1: _____

_____

_____

_____

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Day 2: _____

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Day 3: _____

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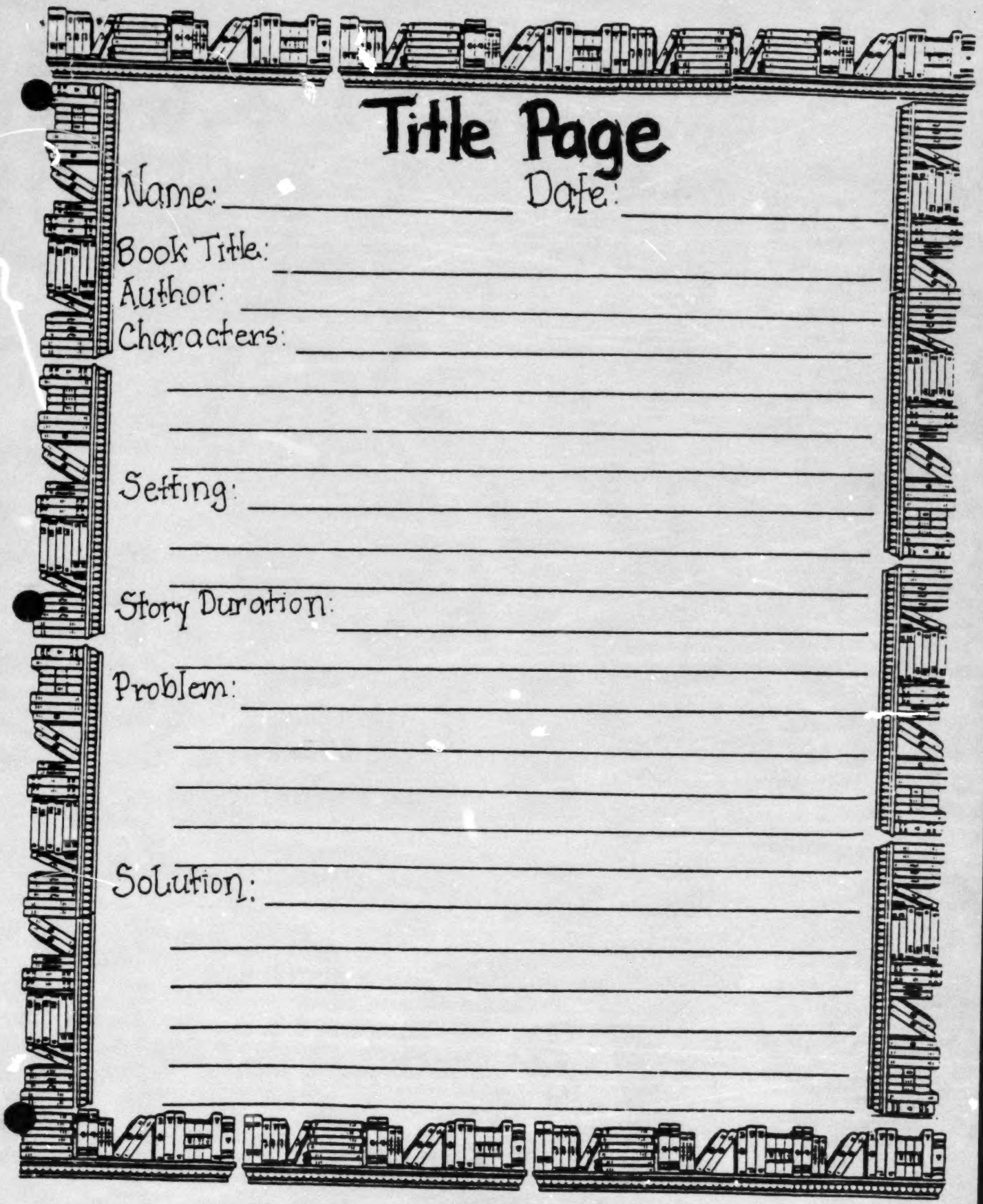


Title Page

Name: _____ Date: _____

Book Title: _____

Author: _____

Characters: _____

Setting: _____

Story Duration: _____

Problem: _____

Solution: _____

Preview of Coming Attractions

Suppose the book you just finished is going to be made into a movie. Select four scenes as a preview to be shown in theaters around the country. Illustrate these four film frames.

Book Title:

_____

Author:

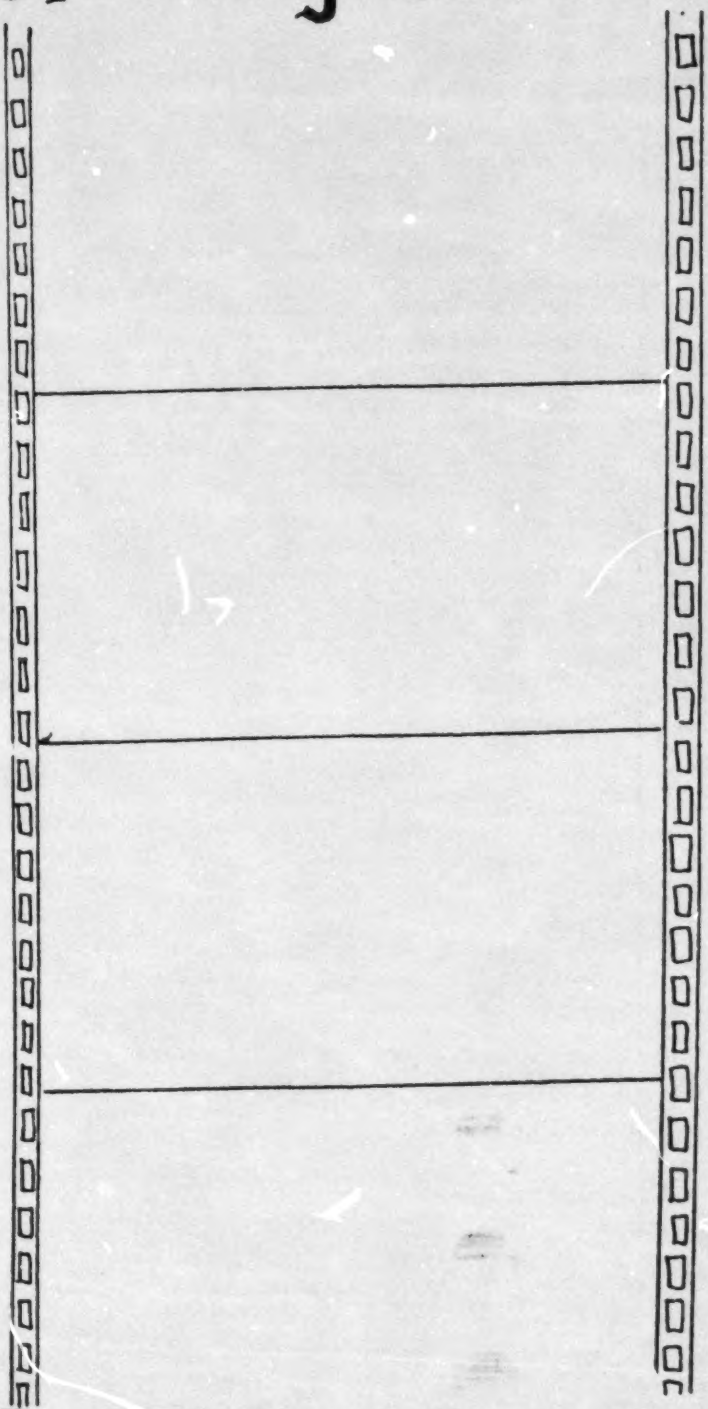
_____

Your name:

_____

Date:

_____



Character Comparison

Name: _____ Date: _____

Book: _____

Choose two characters. List qualities of each character. Like characteristics go on opposite lines (i.e. hair color). If like characteristics are the same, they are called comparisons. If they are different, they are called contrasts

Character	Character

Now, using these two lists, write a paragraph on a separate sheet of paper. Make sure you compare and contrast your two characters.

Dialogue

Name _____ Date _____

Book _____

Choose an interesting event from your book. Using the conversation of two or more characters, include the main details from that event. Use additional paper if you like.

_____: _____

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Evaluation

Bearing in mind that this is more a reading program than a writing program, the written responses should be evaluated primarily on content rather than form. However, teachers should insist on work that is thoughtfully done. Papers should be neatly written and be free from gross errors in grammar, punctuation, or spelling. Written responses should reveal that the chapter was carefully read and understood.

Student Projects

In addition to the regular comprehension and vocabulary development exercises, the use of student projects plays an important part in this program. In order to get students totally involved in the reading of books, much emphasis is placed upon participation in a myriad of instructional activities. Working together in a group, or working individually, the following projects help to bring books alive to the children.

Taste Treats

The teacher brings in a sample of food that is mentioned in the books. Students in that novel group have the opportunity to sample that food. An example of this might be bagels and cream cheese from the B-Nai Bagels, or a piece of hoarhound candy from Caddie Woodlawn.

Puppet Theaters

As characters are introduced into the book, puppets are made by students. These puppets can be made using different techniques. Puppets can easily be created using scrap material, yarn, felt markers and tongue depressors.

Finished puppets become the property of the group and are kept in a central location. A puppet stage can be fashioned using a box that sits upon a table. Better yet, voter's booths make excellent stages when a hole is cut from one of the cardboard edges. Adding curtains of cloth or material enables students to write plays with scenes in them. As a particular action in a story lends itself to play production, groups of children can use the student produced materials. Play production becomes an on-going activity which requires in-depth understanding of the events that take place within the story.

Sequencing Activity

At points within a book, students draw pictures of the events. They do not write comments or captions on these pictures. Rather, they make certain that many, many details are included in the illustration. These pictures are saved until the book is finished and then they are shared with other students. The students are to put the illustrations in order of their occurrence in the story.

A teacher may assign a sequence picture after Chapter 3, Chapter 6, Chapter 9, and Chapter 12. Each student's sequencing pictures are kept separate. They are then mixed up and rearranged by another student.

TV Production

As a group or individual project, a TV program can be made by insetting paper rolls into a cardboard box that has been altered to look like a television set. Frames of the program can be made by illustrating the main ideas from each of the chapters and adding captions to the bottom of the illustrations. Finished products can be shared in the library of the school.

Individual TV's can be made in smaller boxes such as shoe boxes or checkbook boxes. Laminating the finished product adds a realistic look because it adds a shine to the frames. The smaller size lends itself much more to individual student work because the amount of time needed for completion is considerably less. Students working on a similar project often get ideas from one another and the quality of the work improves.

Story Sequels

Once a book has been completed, students can write sequels to the stories they have been reading. Using story details, students are able to predict an event likely to occur, suggest how characters will behave in the new situation, and determine how the new story plot will be resolved. All of these skills rely heavily upon understanding of all the major elements of the story.

Readers' Theater

Another instructional approach to use when completing a portion of the reading or completing an entire book is a readers' theater. A teacher written readers' theatre script can be read and enjoyed by the entire group. A performance can be given in the classroom or can be shared with other classrooms.

Student produced readers' theaters take this approach one step further. Students become actively involved in the writing aspect and take particular care in the accuracy of story details including making sure that dialogue written represents the speaking style of the character. Students delight in sharing their own productions with their group, their class or other classes within the school. An evening performance with parents in attendance can add a further dimension for student participation.

Chapter Chart

Using large tagboard, students mark off sections for each chapter. Illustrating each square and labeling it with story details makes for a colorful display of the salient points of the book. It also helps students develop strengthened comprehension skills as they look for the main idea in each section covered. Students who read books with lots of chapters can hook two pieces of tagboard together with yarn ties or brads.

Dioramas or Story Maps

Using a box, students can recreate a scene from the story. It can be made with clay, toothpicks or other materials which lend themselves to the creation of three-dimensional objects. A project of this nature helps a student tie together many of the story setting details throughout the book. It also affords an opportunity for the child to be successful in a non-verbal way. The same idea holds true for a story map which is merely a flat representation of the details that might be included in the diorama.

Dear Parents,

For the next four weeks your child will be placed in a reading group which will use a novel instead of a basal reader. The reasons for using a novel are numerous and varied: Reading a complete novel gives a student experience in reading and comprehending a total book, visualizing different times, places, and characters. Through instruction your child will become more skilled and adept at reading, and in developing insight into motives, feelings, and human behavior through understanding of character and plot development.

In addition to polishing reading skills, novels give students opportunities to prepare for life by giving them a wide variety of "experiences" upon which to develop their own character and standards.

Encourage your child to talk about the novel being read. Telling others about what is happening in the book is an important exercise in learning to really understand what has happened and what might happen.

As with all of our projects, we welcome you to come in and see how we are doing.

Sincerely,

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UNDERSTANDING LITERATURE

The teaching of literary skills and concepts can be included as part of the literature approach to reading instruction. An overview of the elements of literature is presented here for teacher reference. More detailed guidelines for instruction can be found in Literature and Story Writing, a Guide for Teaching Gifted and Talented Children in the Elementary and Middle Schools, published by the California State Department of Education.

Plot - Story line: The events that make up the outline of the story.
- Setting: The beginning of the story.
- Problem: The problem that needs to be solved.
- Climax: The most exciting part of the story.
- Ending: How the problem is solved.

Theme: The significance of the story, the author's purpose in writing it.

Character Study: The relationship of human behavior to the plot. Characters may be related to people in real life.

Feelings, Moods and Tone: The relationship of feelings and emotions to the tone of the story.

Figurative Language: Metaphors, similes, idioms.

Point of View: Author as observer - author having complete knowledge.

IMC AV MATERIALS

Housed in the District Instructional Materials Center is AV that will enhance several of the books mentioned in the guide.

The following AV materials are available:

Meet the Author series

Lloyd Alexander	SFS 882
William H. Armstrong	SFS 875
Natalie Babbitt	SFS 877
Jan and Stan Berenstain	SFS 985
Laurent de Brunhoff	SFS 986
Betsy Byars	SFS 879
Beverly Cleary	SFS 881
Susan Cooper	SFS 880
Eleanor Estes	SFS 876
Ted Geisel	SFS 329
Jean Craighead George	SFS 883
Bette Greene	SFS 885
Virginia Hamilton	SFS 886
Marguerite Henry	SFS 887
Jamake Highwater	SFS 889
Madeline L'Engle	SFS 890
Arnold Lobell	SFS 891
Scott O'Dell	SFS 892
Charles Schulz	SFS 988
Isaac Bashevis Singer	SFS 893
Donald J. Sobol	SFS 989
Laura Ingalls Wilder	SFS 894
Elizabeth Yates	SFS 895
Charlotte Zolotow	SFS 990

Beezus and Ramona	SFS 212
Ben and Me	SFS 232
The Black Pearl	SFS 370
Caddie Woodlawn	SFS 123
From the Mixed-up Files of Mrs. Basil E. Frankweiler	SFS 400
The High King	SFS 308
The Hundred Dresses	SFS 369
Island of the Blue Dolphin	SFS 393
Johnny Tremain--Minuteman	SFS 49
Johnny Tremain and the Boston Tea Party	SFS 48
Justin Morgan had a Horse	SFS 429
Mr. Popper's Penguins	SFS 573
Sing Down the Moon	SFS 368
A Wind in the Door	SFS 978

COUNTY AV MATERIALS

Authors' Fair Media Production (video-tapes) (3/4" tapes)

Year	Program Title	Length	Catalog #
1975	Rita Micklish, Carol Brink, Joan Bowden	30:30	769
1976	Brink, Elkin, Rawls, Bonham	26:16	2294
1976	Brink	30:30	2288
1977	Wilson Rawls	47:18	2296
1979	Carol Brink	14:58	2281
1980	Frank Bonham	29:02	2822
1980	Carol Brink	27:12	2824

From the Mixed-Up Files of Mrs. Basil L. Frankweiler MP 6478
Color 32 Minutes

Follows a girl and her brother who run away to live in the Metropolitan Museum of Art. Here they find a statue they like and set out to find if it is the work of Michaelangelo. Based on the book by E. L. Konisgsburg.

Island of the Blue Dolphins MP 6648
Color 20 Minutes

Portrays the life and history of the Ghales - Indians on an island near California in 1801. Tells why the diminished tribe migrated to a Mainland Mission. Describes how a stranded girl survives on the island.

Jere McInerney at the County Offices (292-3620) may be contacted about use of author tapes.

This is a computer program for use on the Apple II which allows the user to type in lines of text so that a grade equivalence is attached to the passage. A more accurate determination is given if three or more different sections are used.

```
10  HOME
20  PRINT  TAB( 9),"      READING
    LEVEL"
21  PRINT
22  PRINT  TAB( 9),"      DETERMIN
    ATION"
23  PRINT
24  PRINT  TAB( 9),"       TRANSLA
    TED"
25  PRINT
26  PRINT  TAB( 9),"            BY
    "
27  PRINT
28  PRINT  TAB( 9),"  KRISTEN ACQ
    UARELLI"
29  REM ------------------------
    --------
30  REM **** ORIGINAL PROGRAM ***
    *
40  REM ********BY R. CARLSON ****
    *
41  REM ------------------------
    -------- 50 FORQ=1TO2000:NEX
    T
60  DIM A$(100)
70 R1 = 0
80 N = 0
90 D = 0
100  PRINT  TAB( 9),"   DIRECTION
    S"
110  PRINT
120  PRINT "PLEASE DELETE ALL PUN
    CTUATION EXCEPT AT THE END O
    F A SENTENCE."
121  PRINT
130  PRINT "PLEASE TYPE A SPACE B
    EFORE THE ENDING PUNCTUATION
    ."
131  PRINT
140  PRINT "THE ACCURACY WILL BE
    INCREASED"
141  PRINT "IF YOU CHOOSE SEVERAL
     PASSAGES"
142  PRINT "THROUGHOUT THE BOOK."
160  PRINT
170  PRINT "HOW MANY LINES OF TEX
    T";
171  INPUT A
175  PRINT
180  PRINT "TYPE IN THE PASSAGE,
    ONE LINE"
181  PRINT "AT A TIME."
190  PRINT
200 S = 0
210 W = 0
220 L = 0
230 T = 0
240 T1 = 0
250 V = 0
260  FOR B = 1 TO A
270  INPUT A$
280 X =  LEN (A$)
290  IF  MID$ (A$,X,1) = "." THE
    420
300  IF  MID$ (A$,X,1) = "!" THEN
    420
310  IF  MID$ (A$,X,1) = "?" THEN
    420
320 A$ = A$ + " "
330  REM  T IS NUMBER OF 3 SYLLAB
    LE WORDS
340  REM  T1 IS NUMBER OF 3 SYLLA
    BLE WORDS
341  REM  USING VOWELS.
350  REM  L IS NUMBER OF LETTERS
    IN A WORD
360  REM  S IS NUMBER OF SENTENCE
    S
370  REM  W IS NUMBER OF WORDS
380  REM  V IS NUMBER OF VOWELS/W
    ORD
390  REM  D IS AN INDICATOR FOR D
    IPTHONGS
400  REM  N IS THE NUMBER OF SAMP
    LES
410  REM  R1 IS THE RUNNING TOTAL
     OF THE READING LEVELS.
420  FOR C = 1 TO  LEN (A$)
```

```
430 T$ =  MID$ (A$,C,1)
440  IF T$ = "." THEN 600
450  IF T$ = "!" THEN 600
460  IF T$ = "?" THEN 600
470  IF T$ = " " THEN 620
480  REM  TRIPPING THE VARIOUS CO
     UNTERS
490 L = L + 1
500  IF T$ = "A" THEN 570
510  IF T$ = "E" THEN 570
520  IF T$ = "I" THEN 570
530  IF T$ = "O" THEN 570
540  IF T$ = "U" THEN 570
550 D = 0
560  GOTO 680
570 D = D + 1
580  IF D = 1 THEN V = V + 1
590  GOTO 680
600 S = S + 1
610  GOTO 680
620 W = W + 1
630 D = 0
640  IF L >  = 9 THEN T = T + 1
650 L = 0
660  IF V >  = 3 THEN T1 = T1 + 1

670 V = 0
680  NEXT C
690  NEXT B
691  PRINT
692  PRINT
693  PRINT
700 T =  INT ((T + T1) / 2)
710 R = .4 * (T + W / S)
720  PRINT
730  PRINT "THE READING LEVEL FOR
      THIS"
731  PRINT "PASSAGE IS APPROXIMAT
     ELY ";R
732  PRINT
740  PRINT " ";T;" THREE SYLLABLE
      WORDS"
750  PRINT " ";W;" WORDS IN THIS
     PASSAGE"
760  PRINT " ";S;" SENTENCES"
770  PRINT
771  PRINT "DO YOU HAVE ANY MORE
     MATERIAL?"
772  PRINT "ENTER A YES OR NO"
773  INPUT B$
780 N = N + 1
790 R1 = R1 + R
800  IF B$ = "YES" THEN 170
810  PRINT
820  PRINT "THE OVERALL READING L
     EVEL IS "
821  PRINT " GRADE  ";R1 / N
830  END
```